CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 10, No. 24 TORONTO, JUNE 13, 1945 $2.00 Per Annum

Trade Golf Tourney on June 26

Committee Suggests Entries, Etc., Be Sent in Quickly

The second annual Canadian Motion Picture Golf Championships will take place this year on June 26th at the Oakdale Golf and Country Club, Weston, Ontario, it was decided at a meeting of the committee in Toronto last week. The event is sponsored by the Canadian Film Weekly.

So popular was the tournament last year and so many requests were made that it be established as a yearly affair for all members of the industry in every part of the Dominion that the committee, of which Jack Arthur of Famous

(Continued on Page 2)

O'Donnell Will Talk Variety

R. J. O'Donnell of Dallas, Texas, national chief barker of the Variety Clubs of America, will be the guest speaker at the first dinner of the Variety Club Committee, to be held June 13th at the King Edward Hotel, Toronto. About 100 members of the

(Continued on Page 2)

Reagan Partied On 25th Anni

Charles M. Reagan, vice-president of Paramount in charge of distribution, was honored with a luncheon by his colleagues on the occasion of his 25th year with the company.

In April, 1944, he was given a five-year contract for his pres-

(Continued on Page 10)

Emp-U, Republic Renew Contract

Renewal of Empire-Universal Films' Republic franchise has been announced by A. W. Perry, president and general manager of that company, and James R. Grainger, head of Republic. Emp-U has distributed Republic product since the company was founded in 1935.

Exhibs are celebrating Republic 10th anni with plenty of playdates. "Flame of Barbary Coast," flagship pic of the drive, is booked into top Odeon and FPCC houses. It opens at Loew's, Uptown, Toronto, in Mid-June.

Braden Takes Over As Forhan Retires

Harold Braden, whose loop is an FPCC affiliate in Hamilton, Ontario, has taken over operation of the Strand. Tom Forhan, who came there as manager from the Capitol, Welland, has retired.

Stephens Is UA Ad-Pub Pilot

Larry Stephens has been appointed publicity and advertising representative for United Artists Corporation Limited in eastern Canada, it has been announced. The post has been vacant since the resignation several months ago of Howard Knevels. The

(Continued on Page 10)

Phone Service OKd by FPCC

Central phone service for theatre information, inaugurated last September by Famous Players in Toronto as an experiment, is considered as serving a necessary service and will be continued. A curious fact in connection with the scheme is that theatre lines

(Continued on Page 2)

Paramount, PRC Groups Okayed

Groupings of Paramount for 1945-46 and the selling policy of four color action pictures from the Lida Distributing Company, to be sold in Canada by Producers Releasing Corporation for Screen Guild Productions (Canada) Ltd., have been approved by J. R. Croft, administrator of services, Wartime Prices and Trade Board, who supervises theatre and film controls personally.

Paramount's groupings are as follows:

Two Hal Wallis Productions, "Love Letters," and one as yet untitled, the title of which is to be submitted to the WPTB prior to release.

Two Specials, "Blue Grass" and "Kitty."

Six in Group A, 10 in Group B, and 6 in Group C.

(Continued on Page 2)

A. J. Jeffery of UA Passes in Toronto

Albert J. Jeffery, Canadian division manager for United Artists, passed away at his home in Toronto on June 4th after an illness of several months. He had been in poor health for the past year and frequently away from his desk.

Services at Miles Parlors, Toronto, on June 6th were attended by many members of the industry. Interment took place in Boston, where he was born in 1893.

The late Mr. Jeffery entered the film industry in 1920 as a member of the original Paramount Sales School, conducted in New York by S. R. Kent. Paramount placed him on the Boston sales staff. His brother George was then sales manager for Paramount in Toronto and the late Mr. Jeffery came to Canada as special representative

(Continued on Page 2)

HUNTER QUITS PARAMOUNT

Jack Hunter, Toronto branch manager of Paramount Film Service, has resigned from that company after 24 years. He has assumed the management of the three Hamilton, Ontario, theatres formerly operated by the late Morris Milligan, the Delta, Queen's and Empire.

Hunter came into the industry in 1913 with George Kleine in New York, later joining Associated Producers as general manager. Although Toronto is his home town, he enlisted in the USA during World War I and in Britain joined the Royal Flying Corps.

In 1919 Jack returned to New York and took charge of the franchise department of First National, subsequently becoming general sales manager of the American Releasing Corporation.

Illness brought him back to Toronto and he became city salesman in Toronto and later branch manager.

That's the Spirit

A deliriously, delightful tale of the jolliest ghost you've ever known. Starring Jack Oakie, Peggy Ryan with June Vincent, Johnny Kay and Andy Devine. A Universal picture distributed by EMPIRE-UNIVERSAL FILMS, LIMITED.

O'Donnell Will Talk Variety

(Continued from Page 1)

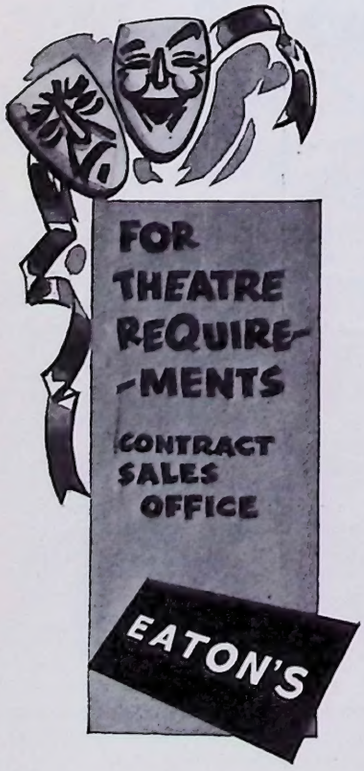
film industry in Canada are expected to attend this social evening and join in the discussion of Variety Club ideas and ideals.

This dinner will be the first in a series of similar monthly affairs with which it is planned to launch the first Canadian tent in Toronto, as well as introduce the idea in other centres across the Dominion.

The Variety Club Committee in Toronto, headed by John J. Fitzgibbons as chief barker and Paul L. Nathanson as first assistant chief barker, is planning to send delegates to the 10th national business meeting of the Variety Clubs of America, which will be held in New York from August 16th to 18th.

The original Variety Club was founded in Pittsburgh in 1928 when showmen adopted a baby abandoned in the Sheridan Theatre. Since then 26 tents have been organized in film centres throughout the United States, devoted to charity and welfare.

Working with Fitzgibbons and Nathanson on the committee to organize the Toronto tent and spread Variety Club ideals in Canada are Oscar Hanson as property master (secretary), and Ben S. Okun as the dough boy (treasurer). Canvasmen (executive members) include William P. Covert, Henry L. Nathanson, Ben Freedman, Gordon Lightstone, Ernest Rawley and Nat Taylor.



Golf Tournament On June 26th

(Continued from Page 1)

Players is chairman, arranged for increased facilities.

There were 150 golfers and non-golfers present for the contests and dinner last year and it is expected that 250 will take it in this year. Ontario men from various points in the Province have made known their intention

TOM DALEY

of being present and it is hoped that contenders and guests from Montreal and other places will see their way clear to be on hand. Ken Cragg of the Tivoli, Hamilton, is acting as Western Ontario chairman.

It is likely that there will be several motion picture conventions in Toronto at the time and these will provide a strong turnout. The committee has made a close study of last year's results and will take every means within its power to make the day an enjoyable one.

Jack Arthur, last year's chairman, and Tom Daley, secretary-treasurer of the first tournament and one of its originators, were chosen unanimously to act in the same capacity. Other committees are:

Grounds and Dinner: Martin Bloom and Al Troyer, co-chairmen; Harvey Harnick, Harry Lester, Arthur Milligan.

Prizes Committee: Ralph Dale, chairman; Archie Laurie, Walter Kennedy, Harry Lester, Len Bishop, Jay Smith, Clare Appel.

Entertainment: Archie Laurie, chairman; Hye Bossin, Walter Kennedy.

Ticket Committee: Dick Main, chairman; Len Bishop, Paul Maynard, Hye Bossin, Archie Laurie, Syl Gunn, Frank Vaughan. Others will be added.

Publicity Committee: Hye Bossin, Jay Smith.

Starter and Handicapper: Al Troyer.

Prices will be $4.00 for golfers and $3.00 for non-golfers. Applications for tickets and/or entry

JACK ARTHUR

blanks may be made to this office, any member of the committee or Tom S. Daley, Imperial Theatre, Toronto.

A. J. Jeffery, UA Dies in Toronto

(Continued from Page 1)

of Universal, under the late Clair Hague, in Western Canada.

He returned to Boston for a year, representing Harold Lloyd productions under the Pathe name. In 1927 he joined United Artists as its Montreal branch manager and in 1941 was transferred to Toronto in charge of that territory.

When David H. Coplan became British general manager for United Artists in 1941 Mr. Jeffery was named his successor as Canadian division manager.

He is survived by his wife, Lilla, and his brother, George, who is manager of the New Haven branch of United Artists.

His passing was the second in a short time among the Canadian industry's best known members.

McComber Bereaved

George McComber of the Lyceum, Port Arthur, Ontario, was doubly bereaved recently. His mother and father passed almost at the same time.

Paramount, PRC Groups Okayed

(Continued from Page 1)

The conditions under which PRC may distribute the four Lida films are in accordance with WPTB regulations, specifically as follows:

(a) that these pictures will be offered first to exhibitors who hold basic contracts with Producers Releasing Corporation;

(b) that the maximum price that each such exhibitor holding a basic contract will be **required** to pay to obtain these pictures will be the highest price in each case paid by that exhibitor for specials released by Producers Releasing Corporation under his basic contract, whether flat rental or percentage as the case may be;

(c) that the basis of maximum prices set forth in paragraph (b) above does not preclude the distributor and an exhibitor from mutually agreeing to the payment of higher prices, but not exceeding in any case, 35%;

(d) that the maximum rental for pictures released to an exhibitor who does not hold a basic contract will be 35% of gross.

Phone Service OKd by FPCC

(Continued from Page 1)

are kept just as busy, despite the considerable number of calls handled by the switchboard.

Most patrons still call their neighborhood theatre, since they remember its telephone number. When such telephones are busy, as they usually are at the time the patron wants information, the central service gets attention and saves the annoyance of having to wait. It has also proved valuable to those who must take time to get from their homes to downtown theatres.

The board handles several hundred calls per day, quite a few in those hours prior to the opening time of neighborhood houses, when no one is on hand to answer the phone. Traffic naturally increases on Saturdays and holidays. On V-E day 1300 calls came through. The number of calls varies on other days of the week, one Monday exceeding another greatly, with no obvious explanation for it.

Three calls came in the first hour the board opened on September 15, 1944.

Patrons want to know the name of the feature or features, what time each starts, who the players are, what time they get out, prices, type of films and other information.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 10, No. 24 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

The Three Cabelleros

RKO-Disney 70 Mins.

LIVE ACTION AND ANIMATION COMBINED IN PIC THAT IS RIOT OF FUN AND COLOR.

Once more Walt Disney has worked his magic to make the exhibitor the gift of a delightful piece of entertainment. From a popular point of view his latest feature easily outranks his others, being a potpourri of fun and frolic.

The film, which combines live action and animation with remarkable results, allows the imagination to run riot, attaining flights of fancy that are amazing and fantastic. It moves at a dizzy pace in relating the adventures of three happy-go-lucky souls, Donald Duck, and two fine-feathered friends from Latin America, Joe Carioca and Panchito, a cowboy. Disney employs colors with a profusion and a madness that leaves one breathless. Some of the effects achieved in Technicolor are out of this world.

The production has no formal structure. This results in many surprises and many unexpected moments of hilarity. Not knowing what is coming next is what makes the film so intriguing and holds the attention so closely.

Disney's combinations of live action and animation are often startling. They rate the picture as a remarkable technical achievement. In these sequences Disney and his staff outdo themselves.

"The Three Caballeros," a worthy contribution to the good-neighbor policy, takes Donald on a visit to Mexico and Brazil, offering many interesting glimpses of the two countries, with beautiful girls galore appearing in some of the scenes. Donald picks up Joe Carioca and Panchito on the way and the three have a rollicking time.

CREDITS: Producer, Walt Disney; Production Supervision and Direction, Norman Ferguson; Production Manager, Dan Keefe; Sequence Direction, Clyde Geronimi, Jack Kinney, Bill Roberts; Story, Ernest Terrazzas, Ted Sears, Bill Peed, Ralph Wright, Elmer Plummer, Homer Brightman, Roy Williams, William Cottrell, Del Connel, James Bodrero; Musical Direction, Charles Wolcott, Paul J. Smith, Edward Plumb; Lyrics, Ray Gilbert; Art Supervision, Mary Blair, Ken Anderson, Robert Cormack; Process Effects, UB Iwerks; Film Editor, Don Halliday; Sound, C. O. Slyfield; Live Action Sequences Photographed by Ray Rennahan; Art Direction, Richard F. Irvine; Choreography, Bill Daneils, Aloysio Oliveira, Carmelita Maracci.

DIRECTION, Excellent. PHOTOGRAPHY, the best.

Practically Yours

with Claudette Colbert, Fred MacMurray

Paramount 90 Mins.

NOVEL STORY OF AIR HERO TRUMPED WITH COMEDY SITUATIONS; DEFINITELY BOX OFFICE.

Primed with sufficient production value and artful direction to give Colbert and MacMurray another topnotch starring vehicle, Norman Krasna's story will hereafter be identified, however, by the "kiss" scene stolen by one Mikhail Rasumny in the role of an artistic photographer.

The story contains several novel switches and gets under way after MacMurray, proclaimed an air hero, reveals to Peggy (Claudette Colbert), a former co-worker, that the name he uttered before he made a death plunge at a Jap carrier in the Pacific was "Piggy," the name of his dog, not Peggy.

They agreed to pretend at a romance since the entire nation's sympathies were at stake.

To defend her pride, Colbert tells MacMurray that she is going to marry Gil Lamb,—obviously a lie. Fred teases her by taking Lamb along on most of their dates. In spite of himself, however, Fred falls for Colbert and is tricked into a marriage before winding up his furlough.

CAST: Claudette Colbert, Fred MacMurray, Gil Lamb, Cecil Kellaway, Robert Benchley, Tom Powers, Jane Frazee, Rosemary De Camp, Isabel Randolph, Mikhail Rasumny.

CREDITS: Producer and Director, Mitchell Leisen; Story, Norman Krasna; Cameraman, Carles Lang, Jr.; Editor, Doane Harrison; Art Directors, Hans Dreier, Robert Usher; Set Decorator, Stephen Seymour; Musical Score, Victor Young; Songs, Sam Coslow; Sound, Donald McKay, Don Johnson; Associate Producer, Harry Tugend.

DIRECTION, Fine. PHOTOGRAPHY, Swell.

Theatre Supplies Short in USA

Critical shortages of seating equipment, textiles, projection and sound equipment will prevent the construction of additional new motion picture theatres in the USA in the immediate future.

Mr. Emmanuel

with Felix Aylmer

United Artists 92 Mins.

RANK SENDS GOOD DRAMATIC FILM TO OUR SHORES; AYLMER IMPRESSIVE IN TOP ROLE.

This Two Cities Film production will bid for favor principally on the basis of its appeal to our sense of decency and fair play and its ability to arouse the indignation of all right-minded persons. The picture, produced with distinction by William Sistrom and directed with understanding by Harold French, is worthy dramatic entertainment somewhat handicapped by a theme that has lost its timeliness.

Set in 1938, "Mr. Emmanuel" is the highly humanized story of an old English Jew's search for the adored mother of a boy refugee, whose Jewish father died in a Nazi concentration camp. The Jew experiences the brutality of the Nazis before he is successful in accomplishing his mission. To spare the boy disillusionment, he reports that his mother, who married a Nazi official and embraced Hitlerism, renouncing all ties with the past, is dead.

Felix Aylmer is impressive as Mr. Emmanuel, bringing warmth and tenderness to the role.

CAST: Felix Aylmer, Greta Gynt, Walter Rilla, Peter Mullins, Ursula Jeans, Elspeth March, Frederick Richter, Frederick Schiller, Maria Berger, Irene Mandl, David Baxter, Yvan DeLey, Norman Pierce, Myer Tzelnicker, Arnold Marie, Nell Ballantyne, Guy Deghy, Oscar Ebelschacher, Eric Freund, Milo Sperber, Lyonel Watts, Margaret Vyner.

CREDITS: Producer, William Sistrom; Associate Producer, Herbert Smith; Director, Harold French; Screenplay, Louis Golding, Gordon Wellesley; Based on novel by Louis Golding; Cameraman, Otto Heller; Musical Score, Mischa Spoliansky; Film Editor, Alan Jaggs; Art Director, Norman Arnold; Sound Supervisor, Ernest Royls.

DIRECTION, Good. PHOTOGRAPHY, Good.

Plan Toronto House

Twentieth Century Theatres have acquired a site near the corner of Dufferin Street and Wilson Avenue, Toronto, for the post-war erection of a 1200-seat theatre.

Salome, Where She Danced

with Yvonne de Carlo

Universal 90 Mins.

TECHNICOLOR PIC HAS SOMETHING FOR EVERYONE; PRESENTS EYE-FILLING NEWCOMER.

"Salome, Where She Danced" is an odd film that defies any attempt to catalogue it. Impressing with its Technicolor opulence, it is a hybrid that offers a little of everything. All the tried-and-true elements of entertainment that have caught the fancy of audiences over the years are in evidence. The production has something to appeal to every taste, sacrificing a consistent story line in favor of being an entertainment catch-all. It seems only natural under the circumstances that the film should go off on many tangents.

Audiences will not be able to resist responding enthusiastically to the physical production, a costly one. Settings and costumes, the latest word in lavishness, are important to the box office success of the film, which can be taken for granted in view of the nature of the diversion, often on the hot side.

The film follows the colorful career of a dancer named Salome from Berlin to San Francisco in the years following the close of the Civil War. Her romantic doings play a vital part in making the picture a box office certainty. The one who finally gets her for keeps is a bandit oozing charm.

In Yvonne de Carlo the film brings to the fore a newcomer who is definitely something for the boys. The girl carries the leading role ably. "Salome, Where She Danced" is the first film in an ambitious program planned for her by Universal. The young lady demonstrates she has the stuff to make a strong box office attraction.

CAST: Yvonne de Carlo, Rod Cameron, David Bruce, Walter Slezak, Albert Dekker, Marjorie Rambeau, J. Edward Bromberg, Abner Biberman, John Litel, Kurt Katch, Arthur Hohl, Nestor Paiva, Gavin Muir, Will Wright, Joseph Haworth, Matt McHugh.

CREDITS: Associate Producer, Alexander Golitzen; Director, Charles Lamont; Screenplay, Laurence Stallings; Based on story by Michael J. Phillips; Cameramen, Hal Mohr, W. Howard Greene; Musical Score, Edward Ward; Musical Director, Edward Ward; Art Directors, John B. Goodman, Alexander Golitzen; Sound Director, Bernard B. Brown; Set Decorators, Russell A. Gausman, Victor A. Gangeln; Film Editor, Russell Schoengarth; Dance Director, Lester Horton.

DIRECTION, Okay. PHOTOGRAPHY, Fine.

Canadian Film Weekly

Vol. 10, No. 24, June 13, 1945

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year.

Entered as Second Class Matter.

Printed by Eveready Printers Limited, 78 Wellington Street West, Toronto, Ontario.

Film Weekly

• SECOND ANNUAL •

CANADIAN MOTION PICTURE CHAMPIONSHIP GOLF TOURNAMENT

OAKDALE GOLF CLUB, TORONTO

Tuesday, June 26, COMMENCING AT 12.30 P.M.

FILM WEEKLY TROPHY
(1st Prize for Low Net Score)
NATHANSON TROPHY
(1st Prize Foursome Play)
FAMOUS PLAYERS TROPHY
(1st Prize Low Gross Score)
I. A. T. S. E. TROPHY
(1st Prize, Honeypot Contest)
30 Other Valuable Prizes

STEAK DINNER
MOST-BIRDIES PRIZE
RUNNER UP PRIZES
SEALED HOLE PRIZES
LUCKY NUMBERS DRAW
HONEYPOT PRIZES

GET TICKETS AT FILM WEEKLY OFFICE, HERMANT BUILDING or from the following members of the Ticket Committee:

DICK MAIN, Chairman • ARCHIE LAURIE • HYE BOSSIN • FRANK VAUGHAN
SYL GUNN • LEN BISHOP • PAUL MAYNARD • KEN CRAIG (Hamilton)

Film Weekly Golf Tournament

OAKDALE GOLF CLUB • TUESDAY, JUNE 26, 1945

Name of Entrant..... PLAYER - - $4.00 NON-PLAYER $3.00

Address..... Phone.....

PLEASE FILL IN SCORES OF LAST THREE GAMES _____ _____ _____

CLUB HANDICAP.....

NAME OF CLUB.....

MAKE CHEQUES PAYABLE TO TOM DALEY, Secretay-Treas.

Goodbye, Mr. Soon

THE premature passing, much mourned, of Morris Milligan had a profound effect upon the life of a gentleman who enjoyed a close connection, though at second hand, with the motion picture industry in our community. He drew his daily sustenance from it for many a year, although his relationship to that happy enterprise which engages all of us in one fashion or another was not of the nature which permits eventual membership in the Canadian Picture Pioneers.

"I wonder," Eddie Wells had asked worriedly, "what will become of Milligan's Chinese?"

That was the question which provoked my curiosity and set me to probing into the life and times of Lee Soon, as they occurred to those who had come within the orbit of their favorite celestial. The bespectacled—and for the most part, bland—Lee, in his late sixties now, was for many years chef, butler and valet to Morris Milligan, ruling over the ample apartment that was his domestic kingdom with an iron hand. And yet not speaking enough English to give you the direction to the nearest washroom.

Lee Soon was considerably younger when he came to our world of shadows and substance as custodian of the persons of some of its then younger executives, not yet risen to their full eminence. It was in 1924 that he entered the service of the late N. L. Nathanson to make his pot-and-pan magic, bringing with him a super-ego about it and an unwillingness to entertain counter opinion. Nor did his lack of either official language impede his ability to make his opposition to criticism felt to its most emphatic degree.

None but he, Lee implied by his attitude, knew anything about the science of the skillet. Not even those who consumed its contents.

Despite this occasional hostility, there was about him personality, loyalty and capability. There must have been, for in 1925 Henry Nathanson, brother of N.L., lured Lee away to dominate the domicile maintained by Milligan and he, both ambitious bachelors busy in behalf of Paramount and Regal respectively.

To this, it is said, N. L. did not take kindly. Not that it precipitated any marked fraternal strife but N. L. had every desire to retain Lee Soon and his excellent arts. His unexpected departure, the story goes, was regarded as a plain case of alienation of affections.

What bait drew Lee to the apartment of the bachelors in preference to the more substantial surroundings of N. L. is not known, unless there was a promise of more carefree days and gayer nights in their very status. Or perhaps they, unwittingly, catered to his grandpaternal feelings. These were more or less frustrated, since Lee always claimed that his savings went to China for three of his children's children.

WHEN Henry married he took Lee Soon with him, the latter regretfully leaving Morris on his own. It was a case of divided loyalties, such as each man must face at one time or another, and Henry's need was obviously greater now. Time passed and one day, it is said by the keepers of the Lee legend, Mrs. Nathanson entered the kitchen of the imperious Mr. Soon in pursuance of her domestic rights. This was a challenge no chef worthy of his salt—or pepper or garlic — could refuse. It happened that Lee's opinion about woman's place being in the kitchen in no way coincided with that of the late and unlamented Hitler. This he made plain in ways that did not require language to be understood. Mind you, he did use language.

It was decided that, in the interest of household harmony — and safety—Lee should leave the premises.

Lee did, taking supervision of Morris Milligan again and happy to be returned to an atmosphere of single blessedness. That was in 1929 and since then the boys who visited with Morris at one time or another — Jack Hunter, Ed Wells, Ron McClelland, Ted Gould, Herb Allen, Jack Arthur and others — have many merry memories of Lee's culinary craft. Lee had a fondness for the best in foodstuffs, a point of view supported by his master and with appeal to his guests.

The quality of nourishment was not the only thing about which Mr. Lee and Mr. Milligan agreed — and shared. This policy of mutual taste and consumption extended also to clothing. There again Morris liked the best and Lee welcomed his hand-me-downs. So good was their condition that Jack Hunter protested vehemently against the transfer to Lee on the premise that he (Hunter) deserved a priority. Jokingly, he says.

It was Jack's argument that Lee and Milligan were indistinguishable to the eye at a distance. He maintained that one day he had come upon Morris from behind, greeting him warmly and slapping his back. Not Morris but Lee turned in answer. However, such stories were of no avail and the direction of Milligan's outgoing toggery was not altered.

BUT as Lee Soon grew older he developed an irascibility to the point where Morris felt that he would have more peace of mind without him. His continuing bad temper and consequent tyranny was reckoned by some as arising from his inability to shake off any longer the after-effects of a certain smokey compound which must be inhaled deeply for transportation to other and better temporary worlds. So Lee, sent packing, disappeared into the spangled slums and anonymity of Chinatown.

It did not take Lee long to realize that the indifferent world which lay beyond Milligan's portals was none too friendly to an old Oriental with an overdose of impatience and a shortage of English. Thereafter all his designs were devoted to engineering a return to the good graces of Morris Milligan within those friendly and familiar walls. But Morris, although he did not enjoy being without the benefit of Lee's talents, was again king of his own castle and would not yield to comfort or sentiment.

Lee knew that Milligan usually had lunch with his trade cronies at Child's on Dundas Square and there his campaign for reinstatement took him. Every day he waited by Child's as Morris entered or left, greeting his ex-employer with a smile in spite of no acknowledgment of his presence. That went on for much of the summer, Lee's only progress being a curt nod or hello.

Then one day, as the wily Lee knew he would, Morris relented—but did not surrender. "You," he told him in the private language that they had developed through years of association, "bring a Chinese who can speak English." Lee did the very next day. Would he give up smoking? Would he curb his temper? The answer to all the questions, as relayed by the translator, were in the affirmative, each being endorsed by Lee with an eager smile.

But, on second thought, Morris decided he would go on as he was at present. Yet he did not wish to be haunted at lunch each day by the relentless Mr. Lee. Morris and his Chinese shadow were beginning to provide comedy material for his industry fellow-diners. "Tell him," said Morris to the translator, "that I'll see about it in October."

On October 2nd Jack Hunter, Milligan's closest friend and most frequent visitor to his home, rang the bell. The door opened and his coat and hat were whisked away — by Lee.

"How," asked the bewildered Hunter, "did he get back in here?"

Milligan looked a bit sheepish. On October 1st, he explained, the door had been opened by him in answer to a ring. Past him—with a bag in each hand and a big smile — quickly shuffled a Chinese gentleman's gentleman, one Mr. Lee Soon. Home again, his every mannerism indicated, and bent on staying. Nor was his English, suddenly grown worse, good enough to understand any protestations to the contrary.

The fact was that Lee had a great affection for Morris Milligan. When he was told that he would see him no more, his grief was sharp. No man ever shed more tears for a friend. No man ever had better reason.

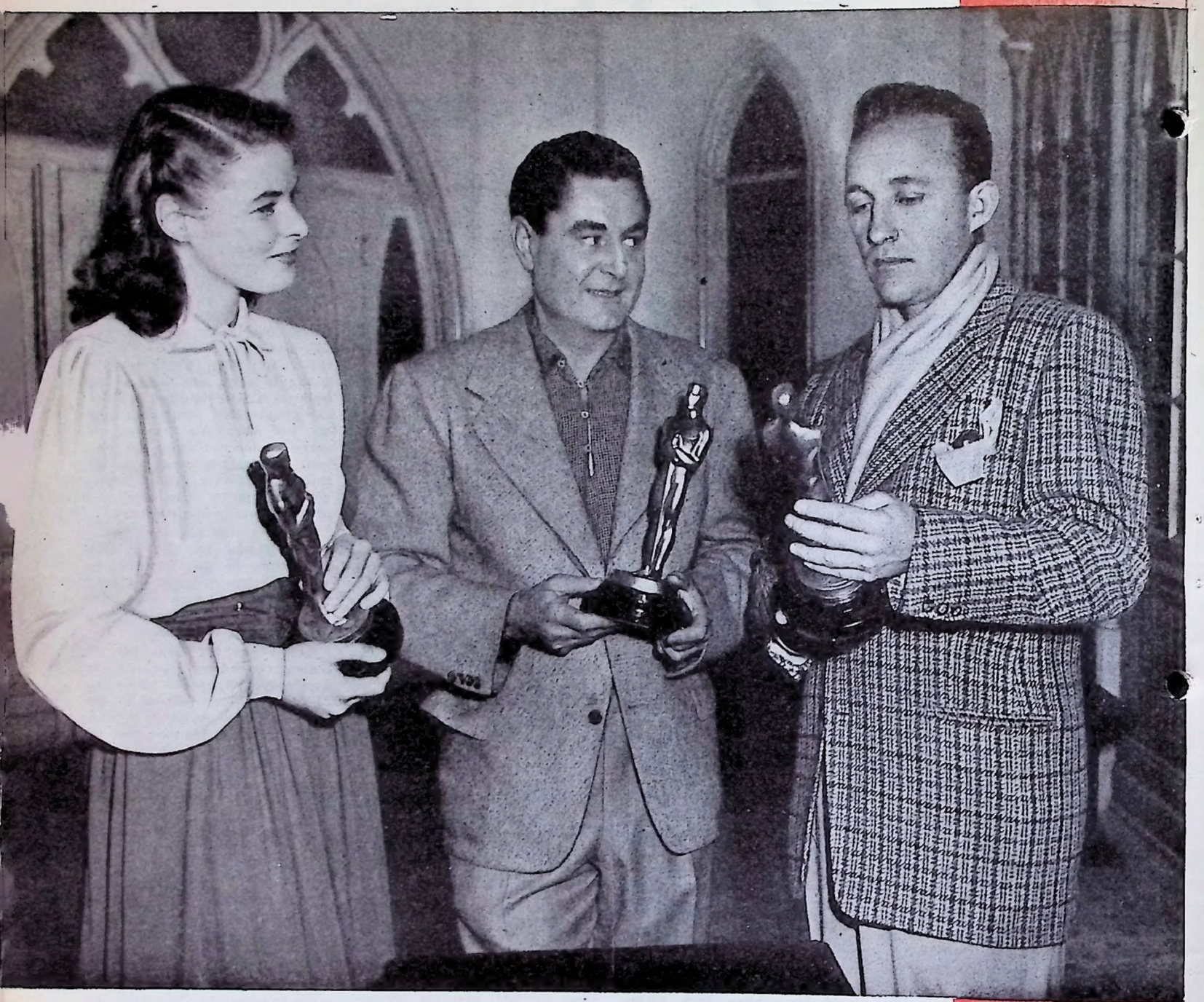
There was the time, for instance, when Lee rubbed an eye carelessly and, at the insistence of Morris, found himself in the hospital to save its sight. It came to Milligan that his man was not receiving the necessary attention. He corrected the situation after making his objections distinctly obvious. From then on even a Mandarin enjoyed no more attention than the exiled son of Cathay, three nurses hovering over him.

JACK HUNTER, on his return from the interment of Morris in the family plot at Bradford, Pennsylvania, was checking his late friend's effects with the solicitor from that city who had come to represent the estate. Lee pointed to his room. "Bed," he said. Even in sorrow an old fellow must think of that which has been friendly to his bones for many years.

"Take everything in the room," Jack said, after establishing that right with the solicitor, "but leave the keys." He pointed out each article.

The next day Jack came back to the apartment. Lee's room was cleaned out from wall to wall and floor to ceiling. Everything was gone but the wallpaper. On a table in the living room lay the symbols of Lee's former authority, two keys.

Good cooking, Lee, wherever you are, and goodbye. Good smoking and happy dreams. The boys will miss you too.



The RKO organization is indeed proud of its association with BING CROSBY, INGRID BERGMAN and LEO McCAREY, and to voice its continuing high regard for their deserved achievements in winning Hollywood's most coveted honors,

the Academy Awards for 1944.

RKO RADIO PICTURES

Once in a lifetime

it could happen . . . the three top

current Academy Award

Winners combining their talents

for one great picture!

BING CROSBY • INGRID BERGMAN

before the cameras . . . in

LEO McCAREY's Rainbow Production

The Bells of St. Mary's

J. Arthur Rank and Monopoly

Curiosity about the personal background and motion picture activities of J. Arthur Rank has grown beyond the limits of the trade press in the last year and his first visit to this continent brought forth articles written for the readers of American and Canadian newspapers. Here is an article about Mr. Rank by Harold Hobson from a recent edition of the Christian Science Monitor, Boston.

THE Regal Cinema, London, which looks over Tyburn into Hyde Park, recently came into the possession of J. Arthur Rank, Britain's nonconformist financier whom the Films Council a few months ago marked out as a potential dictator of the British cinema industry. Promptly questions were asked in the House of Commons about Mr. Rank's latest acquisition.

One of Britain's £600 a year guardians of the interests of the people inquired whether the Regal deal was really democratic, or whether it conflicted with the assurance that Mr. Rank some time ago gave to the Board of Trade not to extend his film organization. The Government's answer was that the deal was in negotiation at the time of Mr. Rank's assurance, and permission was then given for it to be completed. It may therefore be taken that this further step does not bring Mr. Rank appreciably nearer to establishing a monopoly than he was before.

* * *

At what stage in his progress toward monopoly did Mr. Rank, with a warning from the Government in his pocket, voluntarily call a halt? Let us take a glance at the British film hierarchy, and see where Mr. Rank ranks in it. The British setup is roughly as follows:

There are in Britain nearly 5,000 cinemas. Most of these are hole-and-corner places. The recognized first-run houses do not number more than 2,000. Of these, Mr. Rank controls 600.

Altogether, there are 30 film-producing stages in operation in Britain at the present moment. Of these, 13 are controlled by Mr. Rank, and 2 by the Two Cities Company, which is understood to be one of Mr. Rank's subsidiaries.

In the West End of London there are 12 first-run cinemas. Seven of these now belong to Mr. Rank.

By no stretching of the meaning of the term, therefore, can Mr. Rank be said to have established a monopoly in the British film industry. Look at the matter from the opposite side. Consider the cinemas that Mr. Rank does not own.

Yet even this is not all. That Mr. Rank might achieve a film monopoly is one thing; that free enterprise should continue in the British film industry is another. The real cause of uneasiness was not so much that Mr. Rank alone had established a monopoly, as that a monopoly had been established by two organizations of which Mr. Rank's was the chief.

J. ARTHUR RANK
Outstanding figure in the British film industry and partner with Paul L. Nathanson in Odeon Theatres of Canada.

There is in Britain an organization known as Associated British Pictures. It is partly controlled by the Maxwell family, and partly by the American Warners. Now if the interests controlled by A.B.P. be added to those controlled by Mr. Rank, the following situation emerges:

Out of 2,000 first-run cinemas, only 950 are independent.

Out of 30 producing stages, only 10 are independent.

Suppose that an independent producer in Britain wishes to get a picture made. He has to find a stage on which to make it.

Two-thirds of the available stages belong to two big organizations. When the film is made he has to exhibit it. More than half the principal cinemas in the country are controlled by these same two organizations.

Obviously the independent producer's way becomes easier if he comes to terms with these organizations. Then he can have a stage put at his disposal; and he can be sure of his film being widely exhibited. The obvious way, then, for the independent producer to prosper is for him to cease to be independent.

* * *

That is the case against Mr. Rank. Most observers agree that there is plenty of evidence that Mr. Rank was bowling merrily along toward monopoly when his exuberant career was checked by the Board of Trade. But when you begin to ask whether this monopoly was, or was not, a good thing, then opinions start to differ.

Mr. Rank played the game always according to the strictest canons of private enterprise. The case against him assumes that he is restricting private enterprise; but actually he never threatened to do more than to practice private enterprise on a very large scale.

Moreover, it is said on behalf of Mr. Rank, that he is a comparatively recent phenomenon. For by far the greater part of his existence the British film industry has enjoyed all the freedom of enterprise it could stand; and the result is that it has constantly been on the verge of extinction. The net result of the British film industry's achievement during the years when it knew not Rank is that it now contributes one-fifth of the film programs of Great Britain, and practically nothing at all of the film programs of America and the continent.

Split up into a multitude of separate organizations, it is alleged that not one of these was man-sized enough to stand up to and bargain with the big American interests on equal terms. His admirers think that Mr. Rank might have been the very champion the British cinema industry has been looking for. They are inclined to the view that the Board of Trade is sacrificing the economic welfare of the industry for the sake of an abstract principle.

That is where the matter rests at present. The Board of Trade has said "Thus far, and no farther," to Mr. Rank. And Mr. Rank is behaving rather more amenably than the waves did when King Canute said something of the same sort quite a long time ago.

Davidson Manages Plaza, Victoria, BC.

Alan Davidson has succeeded Jack Armstrong as manager of the Plaza Theatre, Victoria, British Columbia.

Davidson was manager of the Rio Theatre in Ladysmith, British Columbia, before his transfer to Victoria.

Campbell River, BC. To Get Theatre

Plans are being made for the building of a theatre at Campbell River, British Columbia. Announcement of the new showhouse comes from E. W. Bickle, owner and operator of the E W, Ilo-Ilo and Bickle theatres at Courtenay and Cumberland, British Columbia.

Planning Theatre For Joliette, Que.

Application for a permit to build a theatre in Joliette, Quebec, has been made by Roger Desmarais and Benoit Paul of Montreal. The theatre will be built at an approximate cost of $70,000.

Final site for the showhouse has not yet been chosen and an architect has yet to be appointed.

Eston, Sask. House Changes Hands

S. Stone, of Outlook, Saskatchewan, has taken over the Eston Theatre, Eston, Saskatchewan, which he purchased recently from Mr. and Mrs. Kiser.

Stone has been operating theatres at Unity and Outlook and has been in show business for over nine years.

FP Lethbridge Post Goes to Ex-Airman

FO Fred Levitt, recently discharged from the RCAF, has been named house manager of Famous Players' Capitol Theatre, Lethbridge, by A. W. Shackleford, manager. The new houseman started at the Capitol as an usher before the war and he was head usher at the time of his enlistment in the RCAF in November, 1940.

Sonja Henie in RKO's 'It's a Pleasure'

THE popular Sonja Henie returns to the screen in RKO-International's lovely and lively Technicolor production, "It's a Pleasure." It's a first rank romantic musical.

Henie was never better and she receives fine support from Michael O'Shea, Marie McDonald, Bill Johnston, Gus Schilling, Cheryl Walker and Peggy O'Neil.

CHARLES M. REAGAN

Honored by his colleagues at Paramount on the occasion of his 25th year in the industry.

Reagan Partied On 25th Anni

(Continued from Page 1)

ent post, being promoted from assistant to Neil Agnew, resigned, whom he succeeded. He has been with Paramount since 1920, starting as a salesman in the Cincinnati branch.

Reagan, popular in Canada, is a native of Lawrenceburg, Indiana. He attended Notre Dame University.

From Cincinnati he was promoted to the managership of Paramount's Indianapolis branch in 1922 and in 1925 advanced to district manager supervising, Cincinnati, Indianapolis and Louisville. In 1932 he was transferred to Chicago as district manager in charge of Chicago, Detroit, Milwaukee and Indianapolis.

Two years later he was summoned to the Paramount Home Office as Western Division sales manager.

August Showing For 'Wilson' Pic

"Wilson," 20th-Fox's great Technicolor motion picture on the life of the USA World War I president produced by Darryl F. Zanuck, will soon be released at popular prices and the first Canadian showing is scheduled for August.

FOR SALE

Walker Plastic Moulded Screen

Nine Feet Nine Inches by 13 Feet.

Phone: ADelaide 4666

Toronto

SHORT THROWS

Observanda

When Clare Appel got the photos of the Odeon kid show opening at the Colony, he was careful to hold one back. That one showed the sign on the lot across the way. It proclaimed that a Famous Players house would be built there. . . Syd Roth ran into his annual jinx recently. After spending $125 to have his car overhauled the transmission, which had been left alone, fizzed out up North. Syd left it there and came back home to find it ransacked. . . Nate Bresver, manager of Odeon's Oak, Brandon, Manitoba, was married in Toronto last week to Miss Selena Reisberg. . . Al Lester, who was with Odeon head office before managing the King, Toronto, is now a resident of California, having been dined by the lads prior to his departure. . . The mother of Archie Laurie passed away recently in Montreal. . . Artist Bill Bounsell is out of the service and back at Odeon.

Will You? Thanks

Will those Canadian Film Weekly readers formerly in the armed services inform us of their discharge so that we can keep our list up to date? Thanks to LAC Nield for doing that and also your appreciation. . . Lieut. Dave Rothstein of the circuit of that name is back from overseas and was in town with the missus . . . Also here to confab with his Odeon partner was Nathan Rothstein, prexy of that loop, as well as Don Rosebourne of the Dawson Creek Theatre. . . Ron McClelland's Circus Sweep and Bill Risewick's Ucha had better win a start so that the boys can get their money back . . . Was talking to Sam R. Peertamsingh, Arima, Trinidad, BWI, who operates the 650-seat Princess Theatre there. He's here studying at the University of Toronto. They have two shows a day there, one at 4.30, when the heat has let up, and one at 8 p.m. Prices vary for three locations. Sam intends to stay here for the summer, his brother handling the house, and would like to work in the business during that time.

N. Christmas Quits

Neva Christmas, assistant to Ken Cragg at the Tivoli, Hamilton, has retired since word arrived that her husband, Lloyd Christmas of the RCAF, whom she succeeded, would be back from overseas soon.

Paramount Official John Hicks, Dead

John Hicks, president of Paramount International Films, Incorporated, and a veteran motion picture executive died last week in New York at the age of 58. He was also vice-president of Paramount Pictures, Incorporated, and a member of the corporation's board of directors.

Hicks was well known and highly regarded in the Canadian film industry, having served as a director of Famous Players Canadian Corporation.

His brother, Wilson Hicks, is executive editor of Life Magazine.

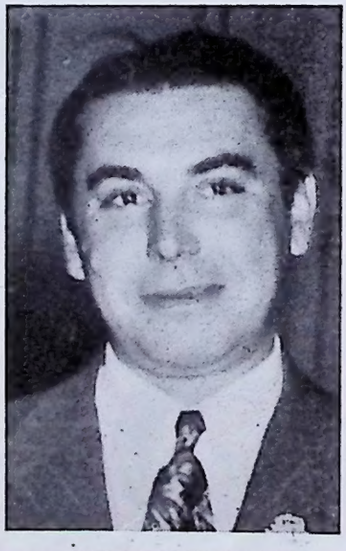
Dave Bader of Fox New Ampa Prexy

David A. Bader, of 20th-Fox home-office publicity staff, was recently elected president of Associated Motion Picture Advertisers in New York.

Consky Plan House In Fenelon Falls

L. Consky, who operates the Moulu Theatre in Haliburton, Ontario, has purchased a site for the postwar erection of a theatre in Fenelon Falls, Ontario. The plans are being drawn up by Kaplan & Sprachman, Toronto architects.

Gilbert Griffin and Keith Wilson recently announced that they are also planning to build a theatre in Fenelon Falls.



JOHN GANETAKOS

He has become general supervisor of Confederation Amusements, Limited, Montreal, taking over the duties of E. N. Tabah, who recently resigned as general manager. No general manager will be appointed. William Tabah is manager and Norman H. McCallum secretary.

E. N. Tabah will devote himself to his exporting business.

LARRY STEPHENS

Appointed eastern Canada exploitation head for United Artists.

Stephens Is UA Ad-Pub Pilot

(Continued from Page 1)

appointment of Stephens is effective immediately.

Stephens has been in show business for nearly 20 years, starting as an exploitation man for W. S. Butterfield circuit in Michigan. After managing theatres for that chain he returned to Canada in 1930 as pilot of His Majesty's Theatre, Montreal, remaining there for two seasons.

From there he joined United Amusement Corporation, Montreal, managing its deluxe suburban house, the Snowden, for eight years. During the last three he has had charge of its publicity and advertising.

Stephens will work out of head office, Toronto.

Another Theatre?

It is said that a modern 1,000-seat theatre will be erected near the corner of Beach and Queen, Toronto. There is a theatre nearby now.

Knowlton Quits ASN

Art Knowlton recently resigned as office manager of the Ontario branch of Associated Screen News and has joined Frank O'Byrne, formerly its head, in his new venture in behalf of the Rank-Nathanson production enterprise.

Boothe to Odeon Ads

Frank Boothe, formerly manager of the Dunbar and Varsity, Vancouver, is now attached to the advertising department of Odeon.

Paramount's 'Bring on the Girls'

THE popular Eddie Bracken does his usual characterization in Paramount's "Bring on the Girls," this time being supported by excellent players, ornate production numbers and lush Technicolor.

Sonny Tufts, Marjorie Reynolds, Veronica Lake, Grant Mitchell, Johnny Coy, Alan Mowbray and Spike Jones and his Orchestra share the work and provide a highly-entertaining job.

OUTDOOR EPIC IN COLOR

Thrilling-Amazing!
STORY OF A WILD HORSE WHO KNEW GOOD FROM BAD AND RISKED LIFE AND FREEDOM TO SAVE TWO WHO BEFRIENDED HIM...FROM DEATH!
IN GORGEOUS COLOR
ACTION PICTURES presents
"WILDFIRE"
The Story of a Horse
with
BOB STEELE
STERLING HOLLOWAY · JOHN MILJAN
WILLIAM FARNUM · VIRGINIA MAPLES
SARAH PADDEN · FRANCIS FORD
Photographed in CINECOLOR

Produced by William B. David
Directed by Robert Tansey

AVAILABLE IN ALL KEY SITUATIONS

PRC Pictures
H. J. ALLEN, PRES.

Distributed in Canada Through P.R.C. Exchanges!

TORONTO
WINNIPEG
MONTREAL
CALGARY
ST. JOHN, N.B.
VANCOUVER